

Fenāp is the house for bachelors; the natives called it the "house belong king." These houses are public buildings. Usually women were not allowed to enter them. It was only when the king wanted to address all the inhabitants of the island to give orders or discuss laws, that women and children gathered here with their male relatives.

A long time ago there were no houses of this kind. Under the reign of Dibōdān a man from Yap, Fagil by name, was blown to Ifaluk, and he built the first fenāp. The natives built three others on this pattern. According to the Yap style, these all had a stone foundation in the water, and they were joined to the shore by a stone bridge. Two of them were on the main island (one on Ledjōrou and one on Lawuāu) and two on Falalap (one in the south and one in the northern district); the other parts of the village did not have any fenāp, so they had to be content with canoe houses. The typhoon destroyed all of them except one on Lawuāu, which is called Kadalū, and which served as an abode for Sarfert during his visit. It was 21 meters long, 5 1/2 meters wide and 5 meters high.

All of the men in one section of the village worked on the common canoe house, and when it was completed, they celebrated the event with a dance. Drawing 158 [AN: see source, p. 59] shows the floor plan of the only men's house still standing. The large supporting pillars on the sides (šūlefan) were made of big stones, and a platform was built on the central post; this was used when the king spoke to the people. Both the pillars and the platform were characteristic of these constructions...

"2. The fanap, the 'townhall', is distinguished by, among other things, the huge carved phallus attached to the front pillar. But the pillar has other representational objects. On one side, carved in bold relief is a giant lizard. On the other side is painted a large fish. In front, under the phallus are painted small, stylized fish (the same kind as are tattooed on the natives' arms and legs), a rat, and flowers. Now, without claiming dogmatically the validity of a universal symbolism, this juxtaposition of objects, seemingly discrete and disparate, does make sense in terms of psychoanalytic symbolism. The fish, the lizard, and the rat are all phallic symbols, so that the rat and lizard phobia, revealed in the SERT can now be understood as penis phobias. Logically and culturally there is no explanation for their juxtaposition. Psychologically (in the unconscious) their juxtaposition is quite consistent, being symbols of the already obvious and consciously understood carved penis. And if a rat does symbolize the penis then the rat in this song may very well mean the same.

At the same time, the flower is a symbol of children in psychoanalytic symbolism, and again, from this point of view, its presence here is not bizarre at all, but quite consistent. It represents the greatly desired product of the penis, children. This is given additional credence by the fact that in many songs a mother refers to her child as the flower of her ear. The choice of the ear is extremely interesting in view of the widely spread belief in conception through the ear, as in the case of Mary having conceived Jesus by being impregnated by the Holy Ghost through the ear."